



WILL RAMBEAUX & THE DELTA HURRICANES

BY LOREN GERSON

"AFTER Michael Stipe of R.E.M. first heard us play, he was sittin' back stage and talkin' and said 'Huh, rockabilly, you guys are not rockabilly, you're Roxybilly.' And I said what do you mean and he says 'you're like a cross between rockabilly and Roxy Music. It's not straight rockabilly but, the lyrics and feel of it are more like where Roxy Music is coming from...' And to me that was so cool. That was the coolest thing I'd ever heard! Ya know, I said yeah! I said tell me more!" Will Rambeaux breaks into an even larger grin with his last words.

Known currently as just the Delta Hurricanes, Will Rambeaux on vocals and guitar, Dave Schultz on bass and vocals, and Craig Owens on drums, the "roxybilly" trio has been ranting their modernized cajun rockabilly blues about and out of town since November of '82. Onstage they're tight, fast and fun. Their sound bops, rocks, twangs and hisses with energy and excitement. Will explains that "Our stuff has got a very Southern sound to it but, it's not just country.

It's a combination of a lot of different Southern sounds and influences. We take blues, jungle rhythms, a lot of Black rhythm and mix it with a hillbilly twang. But in the lyrics we try to bring in more of a worldly consciousness to make it sound like we're living in this world and in this time."

The Delta Hurricanes' background is varied. Although they might sound and look like they have spent their entire lives in Music City, none of the threesome was born or ever lived in Nashville until the start of this band. They assembled in town for "different but, the same reasons". Will comes from New Orleans via New York; Craig was born in Missouri but, was living in southern Illinois; and Dave hails from the blues capitol of Chicago.

Before Nashville: (Dave and Craig)
Dave: Me and Craig had just left a band (the Boppin' 88's) that was playing in the midwest a lot but, instead of dissolving our partnership we decided that we would get somebody

CONT'D ON PG. 4

white animals

More Nashvillians have probably seen The White Animals than any other local band... just ask your best friend's sister! The White Animals are, without a doubt, our area's No. 1 party band. They have a repertoire of cover songs to fit just about any occasion, and a whole slew of innovative originals to round out the show. They're hard workers too, on the road most of the year playing at fraternity parties and clubs all over the eastern USA. They have opened for the Talking Heads in New York, and once they were even flown to Dallas Texas to entertain the guests at an exclusive debutante's ball.

Their current LP, "Lost Weekend", on their own Dread Beat label, had sold a formidable 8500 copies at last count, and various cuts from the LP have garnered impressive slots in the playlists of numerous college (and a few commercial) radio stations.

The White Animals take their cover material very seriously. Whether a spaced-out remake of Nancy Sinatra's "These Boots Are Made For Walking", or a classic such as "Brand New Cadillac", or "Secret Agent Man", these fellows make it uniquely their own.

They acknowledge a debt and an undying reverence for the sixties "British Invasion" bands such as the Beatles, the Stones, the Kinks etc. (while in the same breath condemning the current "British Invasion" bands such as Haircut 100 and "Duwan Duwan" for stealing our American music). They also profess to being deeply influenced by NYC rap-music and Jamaican Dub styles. A quick glance through vocalist/guitarist Kevin Gray's impressive record collection finds Afrika Bambaata comfortably next to the Pebbles garage-rock anthologies.

Their originals reveal their influences also, with the poppy Beatlesque harmonies and hooky melodies more than slightly reminiscent of what used to come over the AM airwaves in 1966, combined with the wit and wisdom of the 80's.

In addition to founding member Gray, the band consists of drummer Ray Crabtree, bassist Steve Boyd, guitarist Rich Parks, and soundman Tim Coats (affectionately known as the 'dub-master'). Coats takes an active role in the White Animals live shows with the insertion of tape loops and other sound effects, and the

judicious use of outboard processing gear, keeping the White Animals live mix tasteful and full of surprises... they joke about now someday they're going to give him his own lighted riser out in the audience!).

Their other records on Dread Beat are the mini LP "Nashville Babylon" including some lively originals and tasteful covers of the classics "For Your Love", and "Tobacco Road"; a special edition of "These Boots Are Made For Dubbing"; and their current single, "Don't Care", whose video has actually made it into MTV's incredibly tight playlist!

The White Animals are appearing three nights at The Exit/Inn in late July. On July 28th, they'll play an all-ages show with The Young Nashvillians (showtime for this night will be 7:00 PM SHARP!), the following night, they'll share the bill with Factual, and on the 30th, they'll be joined by The Times. The White Animals are very into supporting the local scene and they see these shows as a means of exposing their sizeable audience to some of the other great music from Nashville Tn.

ALLEN GREEN

violent femmes leave their sidewalks

by Loren Gerson

HAILING from the beer city of Milwaukee, Wisconsin, the Violent Femmes have been gaining lots of national and international attention lately. In May of this year Britain's NME headlined their story "You're not going to believe this (harumph) but... These Three Prunes are the Future of Rock 'N' Roll". One listen to their self entitled debut album and you can drop the harumph. Rock fans looking for the innovative take note. The Femmes could easily be the progressive band of '83.

Discovered playing on a sidewalk outside an oriental drugstore in their home town by the Pretenders, they were asked to open up for that night's show by the late John Honeyman-Scott. An earlier gig included opening for Richard Hell in NYC's CBGB's. Best described as "folk-punk", the Violent Femmes crunch your ears with a wonderful mix of offbeat rhythms, crashing guitar chords and charged lyrics full of love, sex and pain. But it's the intensity not the volume that's loud; very unpretentious, very UN-techno-electric-synth, very compelling. The conversational lyrics hit in the heart of your soul and then comes the grinding guitars and pounding bass and marching band beat to slash you across the face. You find yourself amused and rebellious at the same time.

A young band with only two years behind them, the Violent Femmes are neither violent nor femmes. The trio consists of Gordon Gano, who writes and sings his "stream of conscious" lyrics with despair in his voice and also plays a powerfully erratic guitar; Brian Ritchie, who alters between a large acoustic 4 string Mariachi bass and an electric bass; and drummer Victor DeLorenzo, who stands at his set which includes one snare, a kick drum, two cymbals and a "trancephone" (a washtub over a floor tom) invented by DeLorenzo and Ritchie. The Femmes music is as innovative as the instruments they have created to achieve their sound.

Gano writes and sings like your old outspoken high school chum who always had something drastically relevant to say and caught your ear with his sarcastically flippant and humorous attitude. At only 20, he's more like a punk prodigy in the Lou Reed/Bob Dylan style. (Gano: "Lou Reed was my babysitter") Gano's inventive songwriting talent far surpasses his peers of 1983. In "Prove My Love" Gano sings "Just last night I was reminded of just how bad it had gotten/and just how sick I had become/but it could change with this relationship/de-derange we've all been thru some shit" Sounds like an optimistic punk who sees good in the future and badness around him.

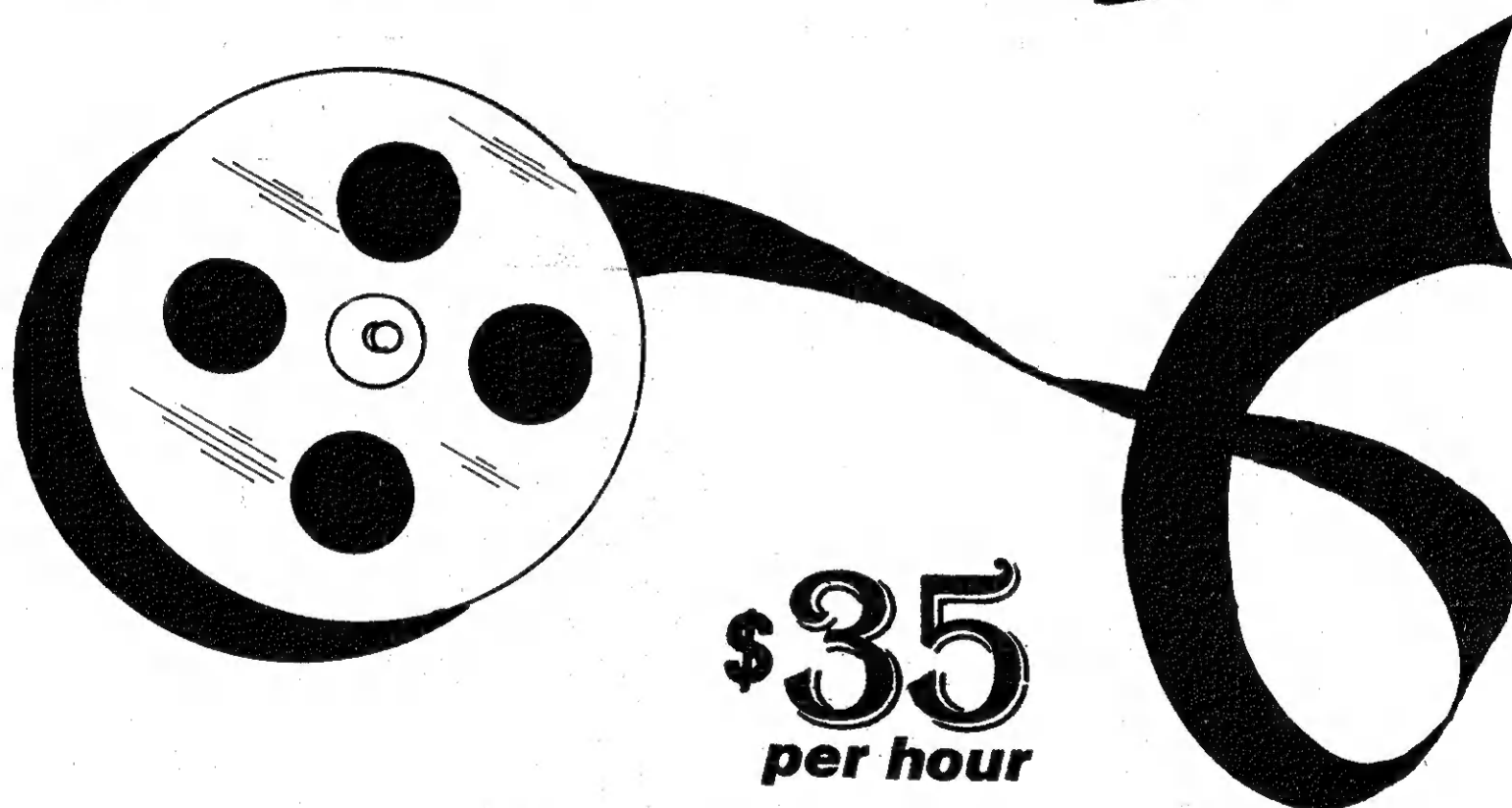
Bands like the Violent Femmes are few and far between. If the pop world of the masses hasn't noticed them yet they soon will (or should). Praising reviews already pour in from Melody Maker, Trouser Press, the New York Times, Rolling Stone, NME, New York Rocker (awhile ago), Boston Rock, Music Connection, Musician, and the LA Weekly. Critical acclaim aside, the Femmes are a band that make you want to listen. Their appeal is undeniable. With a lot of today's music reeking staleness, who could deny fresh, original, exciting, bright and young rock 'n' roll? Check it out for yourself. The Violent Femmes will play for one night in Nashville, Saturday July 30 at Cantrell's.

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Polly Fox

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Local News

LOCAL NEWS...WHAT LITTLE THERE IS...

ITEM: Cantrell's is undergoing a few improvements lately, with the installation of a new air-conditioning system (!)(How many of you giggled when you saw their recent Sunday paper ad proclaiming themselves to be 'Nashville's Hottest Club?'). They're also talking about a new coat of paint, in addition to the painting already done, and possibly starting a "Wall Of Fame" featuring 8x10's of passing acts, and other assorted memorabilia.

ITEM: The Goldrush is also booking live music now, with acts on the books ranging from The Wrong Band to Pebble Daniel to Intuition... quite an assortment. Booking for this club, as well as for neighboring Elliston Square and The Bluebird Cafe, is being handled by Hugh and Jewdy Bennett.

ITEM: Speaking of Elliston Square, plans call for that venue to become a new-musik showcase club when Vanderbilt's back in session...if we support it, it can be ours!

ITEMS: Reflexaction is the new name for Mary Kay and the Cosmetics (I hope they don't sue me for using THAT name!)*Check out The Grooves-tones for lots of bopping fun!*Also check out The Tempters for more of the same*The new Practical Stylist single should be out soon*Members of Go Jimmy Dub have commenced work on a new project...we will keep you posted as always*Suburban Baroque have begun recording for a future release, probably cassette.

Locals CPS opened up for both Channel 3 and Scream. The Scream show was just dandy! They quit playing after 25 minutes--left the stage and then broke up. Rock rumor! David says he is tired of being sloppy and never having any practices. Mark says that they may find a new singer and keep going. Well, we'll all just have to see now won't we. Way to go guys--a perfect Nashville thing to do!

NASHVILLE INTELLIGENCE REPORT

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Musician's Referral

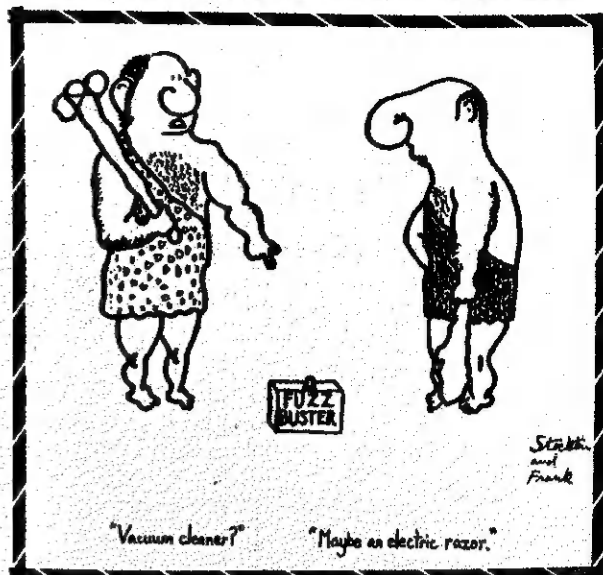
Bass player and drummer needed for new wave band to play with over the summer. R.E.M. influenced desirable. Phone Joe at 373-3917.

Female drummer seeks female guitarist and bassist for original rock n'roll band. call Paula, 883-7060

The Boys Next Door need a lead guitarist call Don, 331-6255

THE NASHVILLE YOUTH NETWORK will hold, to our knowledge, their first **BENEFIT BASH** at Cantrell's August 11 and 12. All ages are welcome (no alcoholic drinks will be served) to the show which start at 7 PM. The Thursday night lineup includes Danny Tate and the Edge, Joe Loftis and the Pinks and the Watkins Harris band. For Friday night the Wrong Band, the Times, Invasion of Privacy and once again the Watkins Harris band are on the roster. All ages shows are a very much needed aspect of the Nashville music scene and provide good exposure to teens who might otherwise miss out on local rock 'n' roll. Terri Cantrell has been kind enough to close the bar for two nights to help out the NYN, a youth awareness association. Support the Youth of Today (and pass the dutchie, I mean my Coke)

Professional bass player/singer looking to join power pop band. Played with Hall and Oates, Todd Rundgren and Novo Combo. Contact Steven (c/o Annie) at 833-6187 or 331-5145.



NASHVILLE YOUTH NETWORK BENEFIT Bash! at CANTRELL'S

Aug. 11th & 12th

7:00 p.m.

All ages welcome!
(no alcoholic drinks will be served)

Thurs.

DANNY TATE
&
the EDGE

Burning
Hearts

Joe Loftis
and the
Pinks

Watkins
Harris

Fri.

the
wrong
band

Watkins
Harris

the
Times

INVASION
OF
PRIVACY

REVIEWS



JASON AND THE NASHVILLE SCORCHERS, "FERVOR"

The average Scorchers fan may be a bit taken aback by this release. We always knew Jason had strong country music roots, but on this record, those country roots take over and dominate. Gone is the wild, loose rock n'roll spirit so superbly captured on the previous "Reckless Country Soul" EP and in its place we find a clear professional production, as top notch as any I've heard, and surprisingly restrained performances by Nashville's leading rock'n'roll wildmen. I'm really being unfair to this record. I'm judging it not on its own merits, but by the standards that the Scorchers set for themselves with their manic live shows, and the aforementioned EP. The record is good by everyday standards, it might even be great to a country music fan, which I'm not. It's almost impossible to get that wild sound captured in a high-tech 24-track studio, the way you can live to a four-track in a living room but The Scorchers are definitely on the right course. Maybe on their next record, they'll succeed. I can't let this review pass though, without mentioning the surprising quality of the farmboy/poet lyrics on this album (which they were thoughtful enough to print 75% of on the back cover). Jason's poetry reveals an insight which is seldom apparent when he's belting out at the top of his lungs...that boy shore kin write....

by Allen Green



NEON BUSHMEN

Aborigi d' Lights

The Nashville band, the Neon Bushmen, have just released their first vinyl: a 4" song 12" self-produced EP on Club Paradise Records entitled "Aborigi d'Lights". The Bushmen sound is melodic (sometimes harsh) accessible pop rock that's both hummable and danceable. The band includes Michael Cribb, lead vocals and percussion; George Bretz, rhythm guitar; Kelly Phillips, bass; Richard Furman, Trap Kits; and Michael Chumney, sax, keyboards and vocals. The EP is packaged in white and black contrasting covers with a squatting bushman on the front who totes tribal battle garb with spear in hand, masked in a headhunter facepiece and wearing a loin cloth; he appears ready to attack. Inside, the Bushmen's sound attacks but does not really pierce. The tunes are good and the production quality is up to professional par. However, the flat sounding vocals do not mesh with the music. After repeated listening, the singing begins to taint the songs and negatively distracts your attention. The musicianship is skillful, showing signs of experience and potential simultaneously.

"Love Fit" and "She's That Kind of a Girl" are the two songs that sustain themselves. In both I hear some early Joe Walsh and influences of Police guitar work. But it's subtle. They're crafted smoothly with catchy riffs and a nice melodic beat. The sax adds a warming touch. "You're a Dick", actually about detectives, is the brashier song for the EP that pumps right along but, really doesn't go anywhere. In "I Believe in Love" the band captures more of a rough rock 'n' roll edge. "Aborigi d'Lights" is an enjoyable piece of work. Although not altogether fresh or overpowering the EP indicates the band has a grasp on their musical style and holds potential for the future. Give it a listen.

-Loren Gerson

the Delta Hurricanes

CONT'D FROM PG.1

and finish out the gigs. We were in a real panic for 2 or 3 weeks. We called Jason from the Scorchers (we'd known him for quite a while) and through channels we got Will's number. Me and Craig said well we've got about \$30. We're gonna die anyway; it doesn't make any difference; ya know let's go down and see what this guy's all about. We brought him back with us to Southern Illinois. We liked our styles of playing together and came back to Nashville and said 'let's do it!'

(Will's side)

Will: I was living in NY and had another band up there, but, the manager and the band were not getting along. I had gotten a call from some publishing houses in Nashville who were interested in my songs. Also I got a call from Roy Orbison who said he wanted to do some of my material. I was looking for a change anyway; I was sick of the music scene in NY. I'd been out to LA and didn't like that either and thought Nashville was a good shot. I wanted to put a band together as a part time thing. One day I got a call from Neil Jeffries who'd heard about a rockabilly band who was looking for someone. Neil had heard of my stuff at one of those writer's nights. Joining a band sounded like a good deal to me.

Musical Background

Will: Remember the week Elvis died. On the cover of Rolling Stone there was a picture of Elvis and Johnny Rotten juxtaposed with a lightning bolt through the middle. That's what set me going. I had this sense of what was going on back in the 50's and I really wanted to tap into that but, I never could be a rockabilly clone. And then this new stuff was pouring out of England and NY and I also wanted to jump onto that although I didn't know how. It was a restlessness. The rockabilly thing always stuck in my mind. It was the idea that those crazy white kids in the 50's were a lot like what was starting to happen in the late 70's. There was some direct line. They were all spiritual cousins; a reincarnation of the whole idea.

NTR: Did the rockabilly revival have any influence on your style?

Dave: I wouldn't say so.

Craig: Not on this band but, on the band I was in before I think we were a bit ahead of the rockabilly thing.

Dave: I think you were around before the Rockats.

Craig: I don't think we really thought about it. It was just southern American music.

On Nashville (and other places)

Will: This might be hard to understand but, even though we live here this is one of our worst gigs. In Chicago they understand exactly where we're coming from. They see us as a Delta oriented new wave Louisiana band. In New Orleans they see us as local guys, as this new thing coming out of the South but in Nashville... Craig: We're fish in a meat market.

Will: If home is where the heart is then we really all belong in New Orleans.

Band: Yeah! Yeah!

Dave: Where I'm from in Chicago, everything is a fad except for blues. Disco? Great fad but... This band is just bringing the blues back down, but, we're bringing it down with modern times.

Will: In New Orleans you've got a strong dose of the blues, jazz, country, cajun; you've got Latino and Afro-Cuban rhythms and the Caribbean rhythms... You know where reggae came from? Reggae came from the Jamaicans hearing New Orleans radio coming over the ocean. Early reggae people would hear New Orleans rhythm and blues but, the radio transmission would cut it. Radio over the ocean comes in waves and so if you notice reggae rhythms are very much like that (Breaks into reggae beat) The music follows the rhythms of the ocean. These Jamaican musicians would hear that stuff and thought they were hearing what was actually coming over the radio. They thought they were hearing the way it was played but, what they were hearing was the distortion that the ocean and the distance was putting on the music. And so they would play it that way thinking that's how the cats in New Orleans were playing it. It's true! Some Jamaican cats told me that.

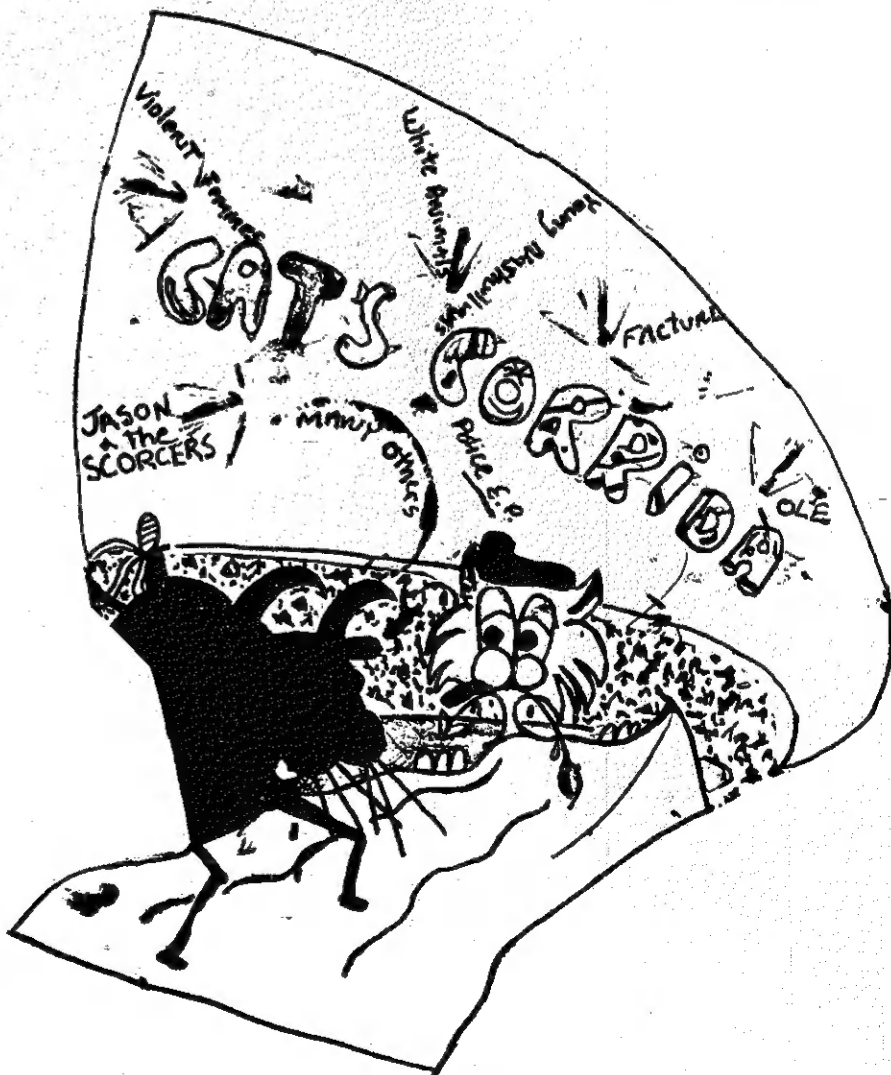
Dave: You can hear it too. Like in the song "The Israelites" (Goes on to show the connection between the two beats)

Ideas for songs

Will: We roll up Time magazine and smoke it. Actually everyone in the band collaborates on all the tunes. It's a collective idea.

Ideas for the future

An EP is in the workings. Some of the songs considered are the rockin' boppin' "Almost Ready" and the more country pop tune "Angeli" along with "Heart Trouble" and "What it Takes". Meanwhile the band will continue to gig in and out of town. As Will said, if you've always "taken Elvis, Jerry Lee Lewis and all that shit in the 50's for granted, and associated it with the people a generation or two older" than you'll need to see these cats perform their hybrid of explosive 50's pulses tinged with an 80's "Hurricane" style.



BY RICK CHAMPION

CHANNEL 3 - Cantrell's Sat. July 9
Kim - guitar Jeff - drums
Mike - singer Jav - bass & producer
Herman & Criss - singers, dancers, crew

SCREAM - Cantrell's Sun. July 17
Frantz - guitar Kent - drums
Pete - singer Sketter - bass

"We all drank a little too much one night and decided we'd take a trip around the country"

Kim
"We enjoy what we do-we're just a band-we have fun-but we take it pretty serious"

Frantz

It's summertime 1983-Regan is still president and it's getting 101°. Rock music still exist in Nashville. Actually, sometimes rather strongly. Lots of shows - real shows have brought big name acts to various venues. The club scene, however, seems to be dominated by top name hard core bands. Recently, Channel 3, from LA, and Scream, from DC, flaunted shows at Cantrell's. These bands follow Legal Weapon, Circle Jerks and several CPS gigs, etc. It's a hardcore summer in Nashville and the horse-shoe slam ring has adequate space for stomping.

The Scream show reveals a band ready to play to an audience of enthusiasts--although not enough of them. It is a powerful set--there is a musical tightness which goes beyond thrash. The energy level never subsides and I understand why these guys are called the 'Dukes of Slam'. The faithful follow through in fine form, leaping from the stage and benches, elbows flying and knees flinging. Quite simply this is punk rock in its best form--band and dancers going at it full speed ahead.

The Channel 3 gig provides as much entertainment yet in a totally different way. To some it seems a joke; to others it becomes an anarchist party. Half-way through their first set the singer simply sits down and asks the bumpkins lining the walls just what they want. From that point on the show is without form. Again, punk rock in its purest sense. Although I have laughed at many shows before, never have I so thoroughly enjoyed doing so. "My Girl", "Louie, Louie", "My Generation" all with singing roadies and such--well, you had to be there.

It is intriguing just how closely these two bands existentially relate in the perception of what they do. They come from totally different scenes. Scream speaks of a "very proud...and dedicated scene." The people in D.C. support the bands and more important the bands support each other. Channel 3's statements parallel other reports of L.A. (Legal Weapon interview last NIR issue) Kim reveals, "L.A. is like...a mess...shows are mostly underground...groups put together shows...in anything that holds people." Both bands, however, speak of emphasis on all age shows.

In speaking with Scream, of course the term 'straight edge' pops up. They agree that they are st. edge but point out the D.C. crowd is tired of dwelling on this subject. There's no big "split between...st. edge and not," says Sketter. Frantz replies, "Some people are st. edge and some are not." He is quick to add that it is not quite the anti-drug thing the press makes out. It's more like "don't abuse or lose your head." Sketter explains, "You see a lot of corruption in the world and it's a lot of bullshit and you make it...st. edge." But as Frantz again states, "It is strictly on a personal level." Actually, st. edge began as an economic ploy at the 9:30 club to open up shows to underage people and the hype can afterwards.

As expected Scream considers themselves a political band, "but it is personal--don't want to be associated with any political stance." Still, Kent states: "Yeah, I'm an anarchist. Anybody who does what they want is...I'm also a pacifist." They're not out to change any existing order--"our own personal order--make it through another day--not be uptight." Frantz puts it, "We want to get our point across--but we're there to have fun--not trying to pound a message through anybody's head." Yet Sketter adds, "Have fun, but you gotta be aware of things going on around you...there's things in our life we can't avoid."

Now fun is one thing Channel 3 can relate to. The band agrees the Cantrell's show was lots of fun for them. They intentionally "went off the deep end." Jay says it best: "Sitting here all day with nothing to do and no money, watching TV--we got drunk...and like this local crowd seemed to like it when we played...with our roadies and I don't mind that." They have a genuine Californian sensibility. "The thing is," says Kim, "that you've got to really enjoy yourself and have a good time and really go fast--so the world ends? Did you have a good time?"

Channel 3 should not be taken too lightly however. There is substance within their chaotic hedonism. They began 3 years ago--original members left are Mike and Kim--as a punk band. Kim relates, "Punk is music with feeling...so much of the music today has no feeling...what it is, so many people out there are like trying to make money and if we were trying to make money we wouldn't be doing this...if you read Mike's lyrics there is genuine feeling." Jay

speaks of how this punk band is gaining a pop sensibility. "If we record a record when we get back it would contain all the influences we've been listening to--reggae, punk, disco, pop--everything." Their 'funness' is summed up by Kim: "When life succumbs to being miserable and meaning nothing it's not worth living."

Both bands seem to feel positive about being out in middle America. Channel 3 has been out now for 2½ weeks heading for NYC. Scream is on the road until September heading next for Florida and playing "anything we can get." Neither group has any major type support, yet they are not uptight about the money thing. Sketter states, "We're not going to avoid the money--we want our fair share and so should also the other bands." Frantz interjects, "It's a point of surviving--not making money--if it comes it comes...it also is a substitute for working 5 days." As Kim puts it, Channel 3 is in the same shape. "Club scenes don't provide money--just experience--it pays itself but nobody's making money."

One thing that doesn't help these bands is although each has records out they receive no airplay--even on "alternative new music" radio. Kim sums this up nicely. "These radio stations play new music--not punk-bands who sell

15,000 records or so, but what about Black Flag, Circle Jerks, Bad Brains...and there's nothing you can do. Scream is also on an independent label and these indies don't have the resources to put out class hype. "Discord helps a lot," says Kent, but Discord is not IRS. Both bands agree they would like major label and/or management help. Neither, however, wants to compromise themselves to get it. "If they want us to brown nose," says Sketter, "then we'll tell them to suck ass." Frantz adds, "If they want to prohibit our expression as a band then fuck that." Channel 3 feels likewise. Do they want major label and commercial success? "Yeah," Kim replies, "if you can be true to yourself--if you can, you benefit in the end but if you can't--then you don't and you rely on your stage shows."

Two excellent bands who are very different yet a lot alike. Two totally diverse shows but both were great. These are the people who keep punk rocking along. Although both were disappointed with the lack of a crowd they were glad to be here in Nashville. Hopefully they'll make it back and gollygeewhiz maybe even KDA will play a song or two and maybe people will come out and have fun with these rockers from L.A. and D.C.

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6
r.e.m.



WHEN R.E.M. open for the Police at Shea Stadium in NY you know something big has happened. The success-defying foursome from Athens, Ga. may be able to direct their own rock 'n' roll destiny as they have stated, but there's no denying their popularity. Since the April release of "MURMUR", the band's debut, the press has praised, interviewed and reviewed R.E.M. continuously. Write-ups include Rolling Stone, Trouser Press, the Village Voice, the Record (twice), Musician (twice) and the New York Times to name a few. All gave R.E.M. critical acclaim. Their album has catapulted to #38 in the Billboard album charts as of this week. "Radio Free Europe", the single, lands at #85, up from last weeks debut at #90 in the Hot 100 charts. A video for "Radio Free" was produced, aired on MTV in the I.R.S. program The Cutting Edge, accepted by MTV for rotation but, retracted by Miles Copeland, founder and president of I.R.S. (most likely because of it's weird, inaccessible, and unusual "leaves you hanging" style-typical REM)

Raving reviews and chart positions aside, underneath it all, it's still the REM sound of ringing guitar chords, melodic tunes, dreamy lost vocals and a pumping rhythm section that captivates and captures. (No intent to excite the REM fan is implied here- a summer show will not happen; an REM appearance in Nashville is not due until the Fall.)

The last time REM played in town was in April opening for the English Beat (who, by the way, are rumored to be no more) at Vanderbilt. We at the NIR feared success and popularity was just around the corner for the young band. Sure enough, as explained above, we were right! Therefore just when we figured you'd be ready for another tantalizing live performance, the band goes off on another of their endless U.S. tours without Nashville on the roster. A perfect time to unwrap the cunningly frozen away interview held last Spring; just when you're starved for local news on REM. (good try Loren- but we know you're forever off schedule- Ed.) Okay, so this interview takes place on April 4, 1983, before "Murmur" was ever even released! A sort of before the fact hindsight but, insight view. (You're still not cutting it-Ed.) Alright, some of the context became a bit outdated. Therefore, the parts that remain were picked solely for their humor content or their timelessness.

(Once again the band: Michael Stipe, vocals Peter Buck, guitar; Mike Mills, bass; Bill Berry, drums.) Michael and Peter for this one.

NIR: You continued your collaboration with Mitch Easter for the production on "Murmur". How come?

Michael: He actually writes all the REM songs. Peter: He plays all the instruments. We're

just the front people. He had to find four really cute guys to carry on the show for him so of course he picked us. Actually, Mitch is just great to work with. He's got really good ideas, he's real friendly.

M: Very compact.

P: We just picked Mitch 'cause we like him and like the results he gets.

NIR: Did you ever go out to LA and attempt any recording?

P: No, we did a demo tape in Atlanta with another producer. You see, first they wanted us to fly out to Los Angeles and we all loathe Los Angeles. The people at the record company are nice but, I can't stand the city and I'd rather die than spend a month out there. In Atlanta we produced with Steven Haig, who's in Jules and the Polarbears. Really good producer, really good guy but, I think for us the results were kind of misdirected. He added some synthesizers on the final mix, God forbid, which is really not what the band should be. Mitch was always our first choice.

NIR: Do you feel you've matured as musicians on this new album?

P: If anything we're regressing. Hopefully we're going to be snooty adolescents any day now.... And yes we'll only put out singles. I think singles are really the lifeblood of rock 'n' roll. And by and large albums are just boring old things that you buy and throw on because you're too lazy to get up every

three minutes. But, buy ours if you're going to buy one. To me the idea of singles is really great. I still go out to the mall with all the kids and get in line and buy like the new Marvin Gaye and all the hits. I mostly buy singles, I very seldom buy albums. I like the idea that you have three minutes to put across almost like a world view or something. It's like you have to make a statement.

M: Plus on a lot of albums I think bands have a tendency to have the hit song and then the rest is just total trash.

NIR: Have you changed your attitude about the record business since you've become more involved with it?

M: We've probably become more aware of it. It definitely is a business. But, we've avoided the business side of it as much as possible without getting screwed.

P: We've got a really good record company. In that respect we're really lucky. I think if we'd signed with some other label that we might be very aware of the business in a very bad way. The people at I.R.S. are just great people. I must say I've run into a lot of the scummiest people I've ever met in the rock 'n' roll business and luckily none of them work for any company that we're associated with.

NIR: You've always impressed me as having a very sincere approach to your music and to your audience...

P: That's kind of reflected in the fact that on this album (Murmur) we consciously, before we went in to record the album, talked about making a non stylish record. We really wanted this record to be as non-hip as possible. No modern references. No disco drums. No DOR garbage. Just 12 songs that stood up on their own. And that's the same way we present the band; as an entity. There's not any image. It's not the four of us as cute boys or dress ups. We're four people who do what we want to do. And that's why we do it. I certainly wouldn't be doing this for the money. Not only have we not made any money (remember this is an old interview) but, I don't think you could pay me enough to do what I was doing if I wasn't enjoying it. Hopefully that carries over.

Loren Gerson

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05, REFLEXACTION WITH SPECIAL GUEST T B A
06, THE JETS WITH NEON BUSHMEN OPENING
07, SUBURBAN BAROQUE WITH GUEST T B A
08, HMM
11, NASHVILLE YOUTH BENEFIT ALL AGES WELCOME
12, " " " " " "
15, HMM
17, CHILDREN OF NOISE
19, JOEY HEPP AND THE JITTERBOPS WITH WILL RAMBEAUX AND THE DELTA HURRICANES OPENING
20, " " " " " "
21, MALE MODEL FROM N Y C WITH IN PURSUIT OPENING
22, HMM
26, DAVE OLNEY
28, SUBURBAN BAROQUE WITH GUEST T B A
29, HMM

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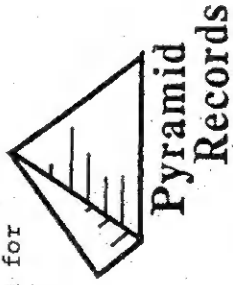
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